

**THTR 331 Costume Design I**

**Fall 2018 Tues./Thurs. 10:00am - 11:50am**

**Location: PED 114e**

**Instructor: Christina Haatainen-Jones**

**Office: PED 114f - in the Costume Shop**

**Office Hours:Tues./Thurs. 12:00 - 2:00 by appt.**

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**Course Description and Overview**

The class will explore the principles and practices of costume design through research, character analysis, and rendering techniques. Projects include script analysis from both a director’s and a designer’s viewpoint. Class will work on methods of presenting ideas dynamically and practice ways of visually and aurally communicating designs as a collaborative artist.

**Learning Objectives**

 **•** To develop an understanding of the art of costume design

 **•** To learn to read and interpret a script and how the costume design aids in creating characters and story

 • To explore methods of research - including a variety of period, locale, style

 • To begin to formulate a personal style in design and presentation of design

 **•** To develop a vocabulary sufficient to present designs to fellow collaborators - directors, fellow designers, actors and shop personnel

**Required Readings and Supplementary Materials**

Costume Design by Barbara and Cletus Anderson

Sketchbook/Sketch paper - 9" x 12" or larger

Drawing supplies - personal choice

Bring your laptop to class if possible to facilitate research in class

**Description of Grading Criteria and Assessment of Assignments**

Point values are assigned to individual projects & assignments listed below.

The final course grade is earned on the accumulated points for all assignments based on the following scale:

A= 100-‐94, A‐= 93-‐90, B+= 89-‐87, B= 86-‐84, B-= 83-‐80, C+= 79-‐77, C= 76-‐74, C-= 73-‐70, D= 69-‐60, F= below 59

Assignments turned in late cannot receive the total point value unless advance arrangements have been made between the student and teacher or in the case of exceptional circumstances.

**Grading Scale for SDA:A** indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

There will be no unexcused absences.

**Grading Breakdown**

PROJECTS

Quizzes (2 pts. Each) 10 pts.

Door Project 5 pts.

Artist-Inspired Circus Project 10 pts.

The Wonder Hat 10 pts.

One Acts – Direction 5 pts.

One Acts – Design 10 pts.

Phillip Glass 10 pts.

The Devil and Daniel Webster 20 pts.

Final Design Plates (2@10pts.ea.) 20 pts.

TOTAL 100 pts.

**Project Grading Matrix**

5/10/20 points -Excellent. Solved problems. Understood and enhanced the script. Communicated ideas clearly.

4/8/16 points – Good. Nice ideas, but incomplete.

3/6/12 points – Average. Ideas begun but not explored sufficiently.

2/4/8 points – Less than half done; incomplete thought.

1/2/4 points – Minimal work; lacking thought.

0 points – Unturned in.

**Assignment Submission Policy**

All projects will be presented in class the day they are due. Be prepared to talk about your

design decisions and respond to fellow students’ designs.

**WEEKLY CLASSES AND ASSIGNMENTS**

**WEEK 1**

Aug.21 Introduction to class. Review Syllabus. Look at a variety of sample costume plates showing

 different style choices on how to present an effective design.

 **In class:** Choose an image from a variety of doorways. Begin to design characters who would naturally be seen coming out of these doors. Focus on stylistic and emotional choices based on architecture and surrounds. Decide the casting of your characters. Use any media that allows you to communicate your ideas. These could include drawing, painting, collage, photoshop or a combination of techniques.

**Assignment:** Create a storyline in preparation to present your designs in class.

Aug.23 **Present:** Designs for the Doorway Project. Show how the costumes illuminate the story.

 **In class**: Work on costume details; back views; construction questions.

**Assignment**: Circus Project. Research assigned artist - a different artist per student. Choose 5-6 art pieces created by your artist that will influence your designs to present in class along with a brief history of the artist.

**WEEK 2**

Aug. 28 **Present:** Your artist’s history and iconic works in class. Bring in books from the library to show in class. Power Point presentations can also be used in conjunction with the books.

 **In class**: Using artist research - begin creating a series of circus costumes for Ringmaster, Trapeze Artist, Human Cannonball, Lion Tamer, Bareback Rider, and Clown.

Aug. 30 Work in class using artist research to influence the designs of 6 circus performers. Bring all research to class.

**Assignment**: Read Chapter 1 "Costume Design: What It Is and What It Does" in Costume Design book.

**WEEK 3**

Sept. 4 **Quiz** on Chapter 1.

 Work in class on Circus project. Individual meetings in class to discuss design ideas

Sept. 6 Continue working in class on Circus costumes.

**WEEK 4**

Sept. 11 **Present:** Designsfor Artist-Inspired Circus. Include designs for all 6 performers.

 **Assignment:** Read“The Wonder Hat” by Ben Hecht. Research Commedia del Arte and present brief report on individual Commedia characters assigned in class.

Sept. 13 Bring in Commedia del Arte research to share in class.

 Look at “Harlequin on the Moon”; review a variety of artists’ depictions of Commedia characters and the details used universally to depict certain characters’ traits.

Verbally describe your directorial vision for “The Wonder Hat” including an idea of locale, mood, casting.

**Assignment:** Read Chapter 3 "Developing the Basic Concept".

**WEEK 5**

Sept. 18 **Quiz** on Chapter 3.

 Work on designs for “The Wonder Hat” in class. Include designs for both the wonder hat and the magic slipper

Sept. 20 Continue working on “The Wonder Hat” costumes. Meet individually in class to refine your designs.

**WEEK 6**

Sept. 25 **Present:** Designs for 5 characters in “The Wonder Hat” plus costume pieces: The Wonder Hat and the Magic Slipper.

 **Assignment:** One Acts. Each student will read 2 one-acts and become the director for one play and the costume designer for the 2nd play. We will work in teams to present a completed collaborative design for each play.

Sept. 27 **In class**: Be prepared to discuss your directorial approach to your designer. Each Director works on conceptual intent of their one-act, including ideas of the production design.

 **Assignment**: Read Chapter 4 sections: “Developing the Line" through "Controlling the Elements”

**WEEK 7**

Oct. 2 **Quiz** on Chapter 4

 Meetings in class of the directing/designing teams for the one-acts, stressing the open exchange of ideas. Teams meet individually with me to develop designs ideas.

Oct. 4 Work on designs for One Acts in class. Meet with your director as needed.

**WEEK 8**

Oct. 9 **Present:** Designs for One Acts. Director will present concept/Designer will present costume designs.

 **In class**: Read out loud “Phillip Glass Buys a Loaf of Bread” from “All in the Timing” by David Ives.

 **Assignment**: Research composer Phillip Glass and director Robert Wilson

 Watch YouTube segment of "Einstein on the Beach" directed by Robert Wilson.

Oct. 11 Present conceptual ideas for “Phillip Glass” accompanied by research that will inspire your designs of costumes.

 Discussion: Robert Wilson and the rhythm of the written word coming to life on stage through theatrical choices and contrivances.

**WEEK 9**

Oct. 16 Work on “Phillip Glass” in class.

**Assignment**: Read "The Devil and Daniel Webster" by Stephen Vincent Benet

Oct. 18 **Present:** Designs for “Phillip Glass Buys a Loaf of Bread”.

 **Assignment**: Read Appendix A - "Costumes at the End of the 18th Century" and "19th Century Costumes"

**WEEK 10**

Oct. 23 **Quiz** on Appendix A assignment.

 **Present**: Research and concepts for “Daniel Webster”.

 Discuss historic characters and directorial ideas relating to the "underworld jury".

Oct. 25 Work in class on “Daniel Webster” - focus on Daniel and the townspeople.

 Bring in research for the time period and characters’ social standing.

 Explore the relevance of the fiddler to the story and how he fits into the town.

**WEEK 11**

Oct. 30 Costume Sculpture presentation.

 Discuss the methods and materials used to create masks and non-traditional sculpted costumes.

Nov. 1 Work in class on “Daniel Webster”- focus on the underworld jury and Scratch

**WEEK 12**

Nov. 6 Continue to define your designs for all characters in “Daniel Webster”

Nov. 8 Continue working on Daniel Webster Work on budget sheets for show in class.

 **Assignment**: Read Chapter 6 "Costume Presentation: Rendering or Final Sketch"

**WEEK 13**

Nov. 13 **Quiz** on Chapter 6

Preparing your final designs for presentation.

 How to choose fabrics based on time period, movement of fabric, texture, color under theatrical lights. Discuss style, paper choice, lay out of design.

Nov. 15 **In Class:** How to draw an effective head/face. Work on developing your skills at presentation of character.

**WEEK 14**

Nov. 20 **Present:** Costume designs for “The Devil and Daniel Webster”

Nov. 22 THANKSGIVING BREAK!

**WEEK 15**

Nov. 30 Individual meetings to assign designs for final project. Final project will consist of completing 2 portfolio-ready color costume plates with fabric swatches. Meeting times assigned to each

Dec. 2 Continue individual meetings.

**Dec.11 FINAL PRESENTATION** 8:00am-10:00am

 Meet in class to present final costume plates to entire class.

 2 designs worth 10 points each.

**Statement on Academic Conduct and Support Systems**

**Academic Conduct**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences.  Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, Behavior Violating University Standards<https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>.  Other forms of academic dishonesty are equally unacceptable.  See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university.  You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>.  This is important for the safety whole USC community.  Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person.  *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

## **Support Systems**

A number of USC’s schools provide support for students who need help with scholarly writing.  Check with your advisor or program staff to find out more.  Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.

*The Office of Disability Services and Programs* <http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html>provides certification for students with disabilities and helps arrange the relevant accommodations.  If an officially  declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/>will provide safety and other updates,

including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.